

IN LINEN AND STRAW

An Outburst of Fashions Meant for Spring.

LIGHT FROCKS AND HATS

Features of Costumes for Wear at Winter Resorts.

No Great Changes in the Outlines—Many Small, Low Set, Close Shapes Among the Straw Hats—Some of Them Faced With Velvet—Flower Hats Shown in Various Forms—Big Picturesque Hats of Malines Trimmed With Plumes—Great Variety in the Braid—Linen Frocks and Suits—Effective Color Schemes—The Vogue of the Kimono Sleeve Continues.

It will be necessary to go back to winter clothes again. One really cannot settle down to contemplation and description of summer clothes in January, but the sudden appearance of warm weather things intended to tempt the southward bound contingent does make a very welcome change to the chronicler of



BLACK AND WHITE LACE.

things modish, and one has to remind oneself very sternly that a few linens and organdies do not make a spring; that furs and velvets still have at least two months of hard wear ahead of them. And while this unseasonable outburst of summery materials and models does



PINK TULLE.

figure in the shops for charity's sake let us talk of it and fancy that we are daffodils away and bluebirds on the wing—quite outside the theatrical advertisements. Now, for instance, there are those hats.

Doubtless when May comes the Parisian milliners will have something different



BLACK AND WHITE.

to show, but the Riviera and Palm Beach models are interesting, even if not exactly authoritative in their prophecy. One has to admit a certain familiar air among them, a semblance of old friends masquerading in new finery; for the shapes are the shapes to which women have become accustomed this winter.



RIBBON FLOWERS.

Only the materials speak of summer and novelty. And the chances are that when the spring season really comes these shapes will still be in order, though there will probably be new things added. The models do not change with lightning and radical rapidity nowadays and frocks seem likely to be but little modified this spring. Millinery always follows the trend of frock fashions, and if no great and sweeping revolution comes in frock lines the same thing will doubtless be true of the hats.

However that may be, the showing for the South includes a host of small, low set, close shapes in straw, to match the popu-



A FROCK OF MOUSSELINE WITH A DEEP BAND OF EMBROIDERED LINEN, A GOWN OF GRAY AND ROSE MOUSSELINE AND A MOUSSELINE GOWN TRIMMED WITH MOLINE AND VENISE LACES.

lar toques of the winter, and another host of wide brimmed low crowned shapes in straw or malines or lace to match the big winter hats.

Many of the straw hats are faced with velvet, as the winter heavers and felts have been, and considerable velvet enters into the trimming of the tailored models and toques.

The folk who are going south are not the only ones who are buying spring millinery, yes, and wearing it. Here and there in New York one finds women already wearing the new models, tired of their winter hats and reaching out eagerly for something fresh and new, but choosing wisely models that dispense with such millinery always offer many such hats at this season, for even a large percentage of the women who run away to a Southern summer land after the first of February do not stay away long and do not want to buy expensive millinery just for a short trip. They compromise upon the flower hats, hats of malines, etc., which can be worn straight along through the raw weather of early spring, and shun the straws even when these last are most attractive.

Flower hats are shown in various small shapes and in wonderful colorings. One

smart little toque sitting very low on the head had a close brim of velvet in a curious rich red with a purplish bloom, and the crown, just a mere trifle larger than the folded brim and, as one woman put it, "blousing over it," almost imperceptibly, was entirely of popples, exquisite in their rich red shadings and dashed with deep blackish purple at their hearts.

Another flower toque is of big California violets in a coloring more deeply blue and less purple than the natural flower, and has a draped brim, clinging closely around the head, of deep blue malines with a bow of the malines at the back.

Big picturesque shapes of black maline trimmed in plumes or egret's look much like the big black winter hats at a distance, but of course are airily adapted to summer wear, and there are other big shapes in black malines with wide brim, very slightly rolled and with for trim-

ming a huge bow of the maline posed on the top of the crown, a little toward the back, and spreading out toward the sides, its soft cloudy folds softening the outlines of the low rounded crown.

This same treatment is accorded to hats of straw, the bow sometimes being of fine white lace or net instead of black malines, and big bows of black chantilly are used in the same way. Large shapes with wide brims of fine black lace or of fine metallic lace and with crowns composed entirely of tulle are chic and attractive when the tulle is draped by an artist hand.

A very large, low shape which may be called a modified tricorne appears in rough dark straw with facings of leg-horn on white braid, and in some of its phases is very good looking, and there is a shape with wide brim turning up sharply in front and drooping toward sides and back, though with a little curl at the edges, which is made in light straw

faced in dark, or dark faced in light, and trims very effectively. Similar uses of contrasting braids appear in the shapes with wide drooping brims or straight

brims, and velvet facings are often used instead of contrasting straw. A fine light hued braid may have its crown and the outside of its wide drooping brim darkened by a smoothly stretched veiling of chiffon, while the wider side of the brim is of the natural tone of the milan, leghorn or whatever the braid may be. A flat bow of ribbon in the tone of the chiffon may be tucked under the brim at one side, or a flower may take the place of the bow, echoing a floral trimming on the outside of the hat.

A large hat whose brim is faced with black velvet while the outside of the brim and crown are of Milan has the crown almost entirely swathed in fine

plain tailored effects. The loose box coats lend themselves admirably to embroidery and there are very handsome coat and skirt costumes very plain as to outline, but elaborately embroidered in heavy stitchery of self-tones.

The kimono sleeve retains its vogue and is much used both in linen and lingerie frocks, though for tubling purposes it is an abomination, and it is not as successful in linen as in softer materials.

In the sheer cotton stuffs skirts are usually slightly fluted or set into the band with half inch hand tucks, which are run down for a short distance and merely pressed for the rest of the length. These skirts must, of course, be weighted in some fashion if there is perceptible fullness, otherwise the desired straight line is lost, and some of the cheaper models in sheer stuffs which have a certain crispness are really distressing with their fullness drawn into a deep band of trimming at the bottom and bowing out in unsightly fashion above.

The dimities, organdies and other summer stuffs which have the hint of crispness noted above must be very carefully handled in this day of straight, narrow silhouettes, but the cotton velvets, cotton marquisettes, cotton crepes, batistes, mulls and undressed linens are easily made to subscribe to the rules.

The three models of the sketch show the soft fullness of the modish skirt without any departure from the straight and narrow way. All three are Drecoll models, worn in a recent Parisian play, and they offer excellent conservative suggestions for early spring or Southern guesses at summer modes. Any one of the frocks would be fairly certain to be chic through out the summer, and we have already seen copies of one of them exhibited among the "Palm Beach models" in a Fifth Avenue shop.

This model deserves copying, being eminently conservative and wearable, yet distinctly modish in its design, and the mingling of the fine and heavy laces is good. The guimpe is of flesh color, tulle veiling malines in the lower part of the front V, but unlined above, and ending in the untrimmed Dutch neck line which is a Drecoll favorite.

In one of the sheer soft cotton stuffs this model would work out admirably. A charming frock somewhat similar to it save for the skirt trimming, was built up in fine white cotton etamine over a petal pink, with a scarf girdle and ends in a rich deep purple.

A soft rose silk muslin with white lion heavily embroidered and ajoupe made a second attractive and summery frock, extremely simple save for the handsome embroidery of the white lion.

The plain guimpe and shoulder pieces were of white silk muslin set in with openwork stitching and the buttons and girdle were of rose silk. The union of the color and the white is chic and a less elaborate skirt embroidery would make the frock still more simple without robbing it of its style, although the band should be a very pronounced and effective detail.

The third frock offers nothing absolutely new, but is a graceful and possible little model which would be invaluable for Southern hotel and semi-tourist wear, a robe of rose mousseline de soie over rose silk veiled in smoke gray mousseline de soie, whose deep bordering hems and drapery folds give a cloudy, shaded impression. The pink under robe is lightly embroidered in gray soutache at the bottom of the skirt in front where the gray draperies part and in the V shaped bodice front between the folds of gray, but lace could be used in place of the embroidery and then the frock would present absolutely no trimming difficulties, though its drapery would require a skilful hand.

The cordelier defining the short waistline is used upon the Southern models as it has been upon those of the winter, but is upon so many of the cheap frocks that one doubts its tenure of favor with the fatiduous. Some of the best looking white serge one-piece frocks have very wide soft belts of subtle in vivid color, the belt being often the only touch of color upon the frock.

The same is true of the best of the linen suit skirts. Coats of these suits naturally incline to the loose box line of the winter suits, but occasionally one sees a good semi-fitted model in

plain tailored effects. The loose box coats lend themselves admirably to embroidery and there are very handsome coat and skirt costumes very plain as to outline, but elaborately embroidered in heavy stitchery of self-tones. The kimono sleeve retains its vogue and is much used both in linen and lingerie frocks, though for tubling purposes it is an abomination, and it is not as successful in linen as in softer materials. In the sheer cotton stuffs skirts are usually slightly fluted or set into the band with half inch hand tucks, which are run down for a short distance and merely pressed for the rest of the length. These skirts must, of course, be weighted in some fashion if there is perceptible fullness, otherwise the desired straight line is lost, and some of the cheaper models in sheer stuffs which have a certain crispness are really distressing with their fullness drawn into a deep band of trimming at the bottom and bowing out in unsightly fashion above.

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